

KSOR GUIDE

to the arts

June 1979



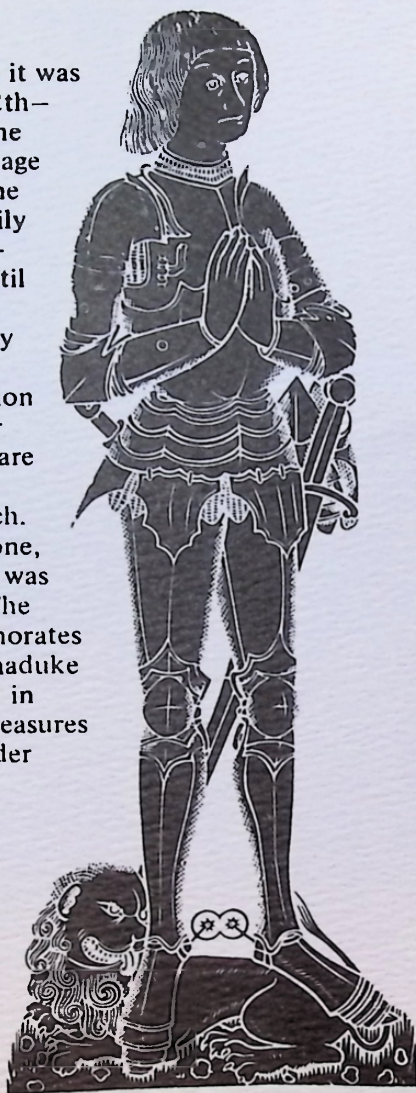
PAUL DAYRELL

1491

Lillingstone Dayrell
Buckinghamshire

The family settled in Lillingstone Parva, as it was then called, in the 12th–13th Centuries. By the 14th Century the village was called Lillingstone Dayrell, and the family continued in uninterrupted succession until Capt. E.N. Dayrell, RN, sold the property in 1889.

The Dayrell connection still remains however as family memorials are still contained in the beautiful small church. Richard Dayrell's stone, laid in 1800, says he was the 51st male heir. The latest stone commemorates Charles Gerald Marmaduke Dayrell, and was laid in 1971. The Church treasures were confiscated under Henry VIII, but in 1552 Paul Dayrell, whose brass this is, received back a chalice and patend from the Commissioners of Edward VI.



KSOR GUIDE

to the arts

June

The KSOR GUIDE is published monthly by Southern Oregon State College, 1250 Siskiyou Blvd., Ashland, Oregon 97520, with funds from subscribers, advertisers and grants.

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Covers: Anonymous renderings of Medieval brass rubbings

Artwork: Joelle Smith

The KSOR GUIDE is partially supported by a grant from the Oregon Arts Commission and the National Endowment for the Arts, a Federal agency; and by the Carpenter Foundation.

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From the Director's Desk _____

Earlier today (May 17), at 12:58 p.m., KSOR's MARATHON 79 passed its \$20,000 goal. And, as we were taking that 1015th pledge that raised total Marathon pledges to the \$20,000 mark another call came in from the Corporation for Public Broadcasting to advise the station that it had received provisional membership in CPB.

May 17 is a properly significant day for KSOR. Our \$20,000 Marathon goal was predicted upon the station's existing level of indebtedness and the need to balance the budget. We entered MARATHON 79 with a keen awareness that it was an ambitious undertaking. We did not expect the Marathon to extend for nearly three weeks but we were prepared for it. And throughout the entire 20 days of MARATHON 79 we were all enormously buoyed by the warm expressions of support in the form of pledges received from listeners all over southern Oregon. As a result of the station's recent translator expansion our pledges came from widely scattered areas and provide clear evidence of the extent of KSOR's role as a regional public radio service.

Elsewhere in this month's GUIDE you will find a report identifying the communities from which pledges were received and some preliminary figures on the financial results of MARATHON 79.

CPB membership, as confirmed in today's May 17th telephone call, will produce extremely important changes in KSOR's operations. It isn't our intent to significantly alter station programming patterns. However, CPB membership, and associated membership in National Public Radio, will make available a wide variety of programs to station listeners. Additionally, membership in CPB will produce other major benefits, including financial support, to further strengthen KSOR's public radio service. Additional information on the timing and most immediate results of our acceptance will be presented in the July GUIDE.

These two events are not unrelated. KSOR could never have developed into the strong public radio service that now exists without the continuing and growing support of listeners such as yourself. The success of every station Marathon conducted to date, and the results of those collective energies and contributions, have made it possible to achieve compliance with CPB's rigid membership standards. This region is a relatively small one to have attained compliance utilizing its own indigenous resources. We at KSOR could never have attained these goals without your support. The strength of your commitment to public radio is compelling and provides us with increased capability to continue building a stronger KSOR.

To all who have volunteered their time in support of the station, we at KSOR express our warm appreciation. And we salute you — our listeners. You're a very special group in a very special region and we are proud to be your fine arts and public radio station.

Ronald Kramer
Director of Broadcast Activities

Medieval Art Come to Ashland

From 13th Century Tombs to Main Street

By James Otey



Thame, Oxfordshire Circa 1420

"The face, I see the face!", the woman's cries rang out, momentarily turning all heads her way.

She had just discovered the excitement of brass rubbing, a melding of monoprinting and history. Her guides were Anita and Ralph Sombs, both English teachers from Auburn California.

The Sombs' had discovered brass rubbing for themselves on a journey to England in 1972. They were drawn to the British Isles to attend a reading convention which was to enrich their teaching ability. Their planned itinerary included a slight jag to Stratford-on-Avon to witness Shakespeare at the source.

Between plays they discovered a brass rubbing center nearby, one of many in England. The 'brasses' were actually resin duplicates of the brass burial monuments fashioned by craftsmen up to 750 years ago.

They found that until the thirteenth century, tombs in the church buildings themselves were reserved for the priests and church founders. Burial in the holy confines of the church however, was highly desired by other members of the congregation so that persistent requests, along with gifts

offered to the church, proved irrestable. Large numbers of raised stone effigies soon proved impractical and so brasses quickly became the fashion.

Memorial brasses were engraved on sheet latten, a metal alloy similiar to modern brass. They were meticulously carved by the 'marbler' with hand tools and set into stone with pitch.

Most of these were laid to designate the resting place of the dead and were set in gravestones on the floor. Some were set on the top of raised tombs or against canopies rising in the back of sarcophagi. These positions became more popular in the fifteenth century and after when pews were placed in most churches. Others were set in frames against the walls and, during the last century, many of them were taken up and fixed, either to protect them from wear or simply to preserve them when the stones were removed to lay heating systems.

At least three hundred years ago it was discovered that a sheet of paper could be layed over the selected monument and when rubbed vigorously with hard wax, a perfect image of it including imperfections would appear on the paper.

This became very popular in England and the continent as a way of preserving and sharing historical information. Moreover, it provided a cheap method of bringing the beauty of the monument right into the home.

Today, with improvements in the special rubbing wax such as the addition of carnuba, beeswax,



tallow and seven other waxes, plus the availability of a whole spectrum of colors, the brass rubbings themselves are nearly as beautiful as the originals.

When Anita and Ralph made their first rubbings they were entranced by the history of each brass, the chance to create a beautiful piece of art without extensive art training, and the 'therapy' of the physical act of the rubbing itself. "It can be likened to seeing a photograph develop in the darkroom right before your eyes," Anita said, "except that you control it yourself. It's really quite exciting."

When they returned home they brought two small replica brasses to share with their students plus a catalogue of other available replicas.

They eventually made several more trips to England specifically for more brasses and brass replicas. One trip alone involved shipping nearly a ton of brasses to Montreal and then, for three days and two nights, wrestling them from bus to bus for the entire voyage home to Auburn. At each change they had as little as fifteen minutes to personally switch the whole load to the next vehicle.

The Sombs began holding "rubbing parties" at their home and, as their collection blossomed, their home turned into a part-time shop. Bouyed by the reactions of novice brass rubbers, Anita decided to take a leave of absence from her teaching duties and attempt to make it a full time venture. A small booth at the old Craftsmen's Guild seemed a good



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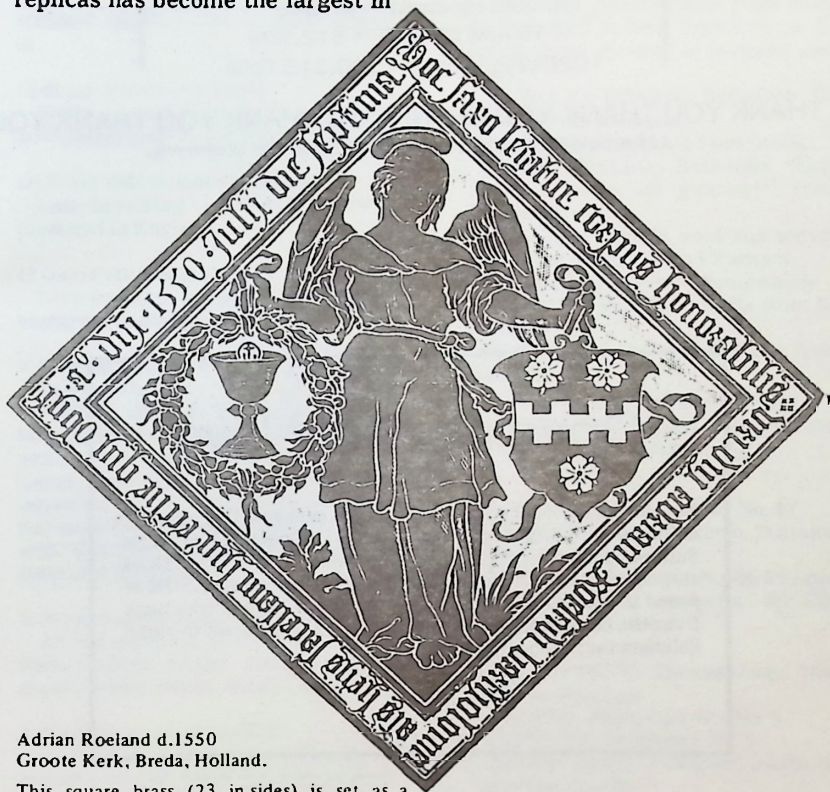
Hampton Poyle, Oxfordshire

starting point. "Ashland is the Shakespearean center of the west coast and therefore the most logical choice for a brass rubbing center and medieval gallery," Anita added.

Early in 1979, they acquired their own shop at 283 East Main St. By this time their collection of brass replicas has become the largest in

the world, so part of their shop space has been designated as a gallery, replete with guided tours.

The success of the Sombs' venture in Ashland probably depends on the depth of our sense of history and, almost as important, our discovery of just how much fun it is.



Adrian Roeland d.1550
Groote Kerk, Breda, Holland.

This square brass (23 in.sides) is set as a lozenge in a large stone slab in the Groote Kerk, Breda. The raised letter marginal inscription in Latin can be translated 'Under this stone lies the body of the honorable Adrian Roland son of Bartholomew and heir of Alaert chaplain of this church who d.7 September 1550'. It surrounds an angel bearing a wreath enclosing a chalice in the right hand and a shield in the left.

KSOR MARATHON '79

April 27 — May 17, 1979

326 renewals = \$7,806

710 new pledges = \$12,509

1026 pledge calls = \$20,315 Total

THANK YOU THANK YOU THANK YOU THANK YOU THANK YOU
Acknowledgments of your payments are underway

Opening Night Live

For the third consecutive season KSOR presents live coverage of the Opening Night of the Oregon Shakespearean Festival's Summer Season. Originating live coverage to a network of stations throughout California and the Northwest, KSOR is proud to continue an emerging tradition — live productions from the Oregon Shakespearean Festival broadcast to radio listeners throughout the West.

— June Programs on KSOR —

Sunday

8:00-10:00 am Ante Meridian

A cornucopia of morning chatter, jazz and light classical music, with news, weather and community notes tossed in.

10:00 am Words and Music

Early Baroque music interspread with poetry and dramatic readings.

11:30 am BBC Science Magazine

Late-breaking science news; produced in England.

12 noon Folk Festival U.S.A.

Live-on-tape concerts of blues, bluegrass and folk music.

2:00 pm Studs Terkel Almanac

Originates from fine arts station WFMT in Chicago where Terkel has been producing the program for over 25 years. The content may vary from a tribute interviews with some of the most renowned artists, writers and influential people in the world to interviews with blue collar workers talking about their own experiences.

3:00 pm Sunday Supplement

An in-depth look at various arts and ideas: ethnic music, poetry, concert music, prose, humor, essays, etc.

4:00 pm Siskiyou Music Hall

Recorded concert music spanning the historic periods from the Renaissance through the present.

6-3 RACHMANINOFF: Sonata in B-flat Minor, Op. 36

6-10 A. SULLIVAN (& GILBERT): Selections from *Iolanthe*

6-17 STRAVINSKY: Abraham and Isaac

6-24 PARTCH: A Strange Fear

6:30 pm Voices in the Wind

A weekly omnibus magazine of the arts. Material from NPR stations and free-lance producers across the country. Hosted by musician and author, Oscar Brand.

7:30 pm Concerts of the New York Philharmonic

Recorded performances from Avery Fischer Hall in New York City. A different guest director is featured each week.

6-3 WOLF-FERRARI: Suite from *The Jewels of the Madonna*

VERDI: Ballet Music from *Otello*

LEONCAVALLO: Ballatella "Qual fiamma avea nel guardo!" from *Pagliacci*.

BELLINI: "Qui la voce sua soave" and "Vien diletto" from *I Puritani*

ROSSINI: Overture to *Semiramide*

PUCCINI: Musetta's Waltz from *La Boheme*

THOMAS: Ophelia's Mad Scene from *Hamlet*

RESPIGHI: *The Pines of Rome*

Andre Kostelanetz, conductor;
Ashley Putman, soprano.

6-10 MOZART: Symphony No. 40

MOZART: Piano Concerto, D major, K. 537, *Coronation*

MOZART: Symphony No. 38, Prague
Eugen Jochum, conductor; Sir Clifford Curzon, pianist.

6-17 TIPPETT: *Dances from Midsummer Marriage*

CHOPIN: Piano Concerto No. 2

SIBELIUS: Symphony No. 5

Andrew Davis, conductor; Alicia de Larrocha, pianist.

6-24 BEETHOVEN: *Egmont Overture*

BEETHOVEN: Symphony No. 7

RACHMANINOFF: Piano Concerto No. 3

Eugene Ormandy, conductor; Vladimir Horowitz, pianist.

9:30 pm Jazz Revisited

A history of the first 30 years of recorded jazz, 1917-1947, produced at the University of Michigan. Hazen Schumacher hosts.

10:00 pm Jazz Continued

Locally produced discography of jazz artists who shape the direction of America's musical art form. Presenting a different individual each week in a program containing life histories, quotations and lots of music.

6-3 HERBIE HANCOCK: Popular pianist for bop and pop. The program will center on the artist's work with Miles Davis.

6-10 BERNIE SENENSKY: Canadian artist unfortunately unpromoted and unknown. His compositions and playing are like a mix of McCoy Tyner and Bill Evans.

6-17 RAHASAAN ROLAND KIRK: His given in a divine dream, Rasaan is the true miracle of the tenor saxophone. One of the highest energies in jazz. name given in a divine dream, Rasaan is the true miracle of the tenor saxophone. One of the highest energies in jazz.

6-24 TED CURSON: New age trumpet stylist has a colorful history of association with progressive artists. he continues to catch the ear of many jazzphiles with new dimensions of trumpet playing.

10:30 pm Weekend Jazz

Swing, be-bop, traditional free, modern, fusion, Dixieland and all the rest.

Monday

8:00-9:45 am Ante Meridian

9:00 am Calendar of the Arts

9:15 am ABC News

9:45 am European Review

Correspondents report on various facets of the European scene.

10:00 am-3:00 pm First Concert

A program of classical music drawn from the various style periods of musical history.

6-4 BRAHMS: Sonata in C Minor, Op. 38

6-11 R. STRAUSS: Ein Heldenleben

6-18 ORFF: Carmina Burana

6-25 PROKOFIEV: Piano Sonata No. 6 in A

12:15 pm KSOR Midday News, ABC News, In the Public Interest, Air Quality Report, Canendar of the Arts

3:00 pm Festival of Flanders

6-4 SCHUBERT: Three Songs

LOEWE: Three Songs

R. SCHUMANN: Three Songs

WOLF: Five Songs

6-11 COUPERIN: Les Nations

CLERAMEAULT: Cantata Apollon et Doris

COUPERIN: Concert Instrumental

STUCK: Les Feste Belonnoises

6-18 LAWS: Sonata in G Minor; Pavane with Divisions; Pavan and Alman

LAWES: Consort No. 1 in G

JENKINS: Fancy and Ayre

LOCKE: Suite in D

PURCELL: Trio Sonata No. 2 (1683); Trio Sonata No. 8 (1697)

6-25 Church Music by GLYCOPHRIDES, POLYCRATIS AND LASTITHIOKATUS

Church Music by RODIOU AND THEOPHILOPOULOS

4:30 pm Chatterbox

Plays, skits and stories for children, written and produced locally.

5:00 pm Downtown Jazz

Live-on-tape concerts from the Statler-Hilton, Buffalo, New York

6-4 JONAH JONES

6-11 CHARLIE BYRD

6-18 ZOOT SIMS

6-25 MARY LOU WILLIAMS

6:00 pm KSOR Information Service

6:15 pm ABC News

6:19 pm Siskiyou Music Hall

6-4 BRAHMS: Serenade No. 1 in D Major, Op. 11

6-11 R. STRAUSS: Horn Concerto No. 2 in E-flat

6-18 GESUALDO: Madrigals and Sacred Music

6-25 COPELAND: Our Town

9:15 pm Talk Story

Rebroadcast of Wednesday's program

9:45 pm-2 am FM Rock

Progressive rock, contemporary and older, with a touch of fusion.

10:00 pm Rock Album Preview

Courtesy of Home at Last Records, Ashland

Tuesday

8:00-9:45 am Ante Meridian

9:00 am Calendar of the Arts

9:15 am ABC News

9:45 am 900 Seconds

Public affairs in the Rogue Valley examined.

10:00 am-3:00 pm First Concert

6-5 ABSIL: Premier Concerto Pour Piano et Orchestre

6-12 VIEUXTEMPS: Violin Concerto

6-19 RHEINBERGER: Concerto in F for Organ, String Orchestra and Three Horns

6-26 HAYDN: Symphony No. 88

12:15 pm KSOR Midday News, ABC News, In the Public Interest, Air Quality Report, Calendar of the Arts

3:00 pm Kent in Concert

Weekly concerts from Kent State University

4:00 pm Special of the Week

5:00 pm The Kids' Can

Stories, songs, poetry, plays, skits, jokes and children's views expressed by children.

5:30 pm Only One Earth

6-5 Dai Dong — An alternative View of the Environment

6-12 Ecocide — War as Environmental Destruction.

6-19 The Living Environment Swedish Style.

6-26 An independent Scientific Assessment.

6:00 pm KSOR Information Service

6:15 ABC News


6:19 pm Siskiyou Music Hall

6-5 SHOSTAKOVICH: Symphony No. 3

6-12 FURTWANGLER: Symphony No. 2

6-19 MONTEVERDI: Orfeo Suite (well-tempered synthesizer)

6-26 BARTOK: Concerto No. 3



Leather Gifts
Jewelry Footwear

Nimbus

on the plaza • Ashland, OR.

9:15 In the Bookstall

Rebroadcast of Saturday's program.

9:45 pm FM Rock

Wednesday

8:00-9:45 am Ante Meridian

9:45 am Transatlantic Profile

10:00 am-3:00 pm First Concert

6-6 A. SCARLATTI: The Madrigals

6-13 BUXTEHUDE: Prelude and
Fugue in D Minor

6-20 GERSHWIN: Concerto in F

6-27 CASADESUS: Concerto for
Piano and Orchestra

3:00 pm Collector's Corner

Presenting selections of the most distinguished classical recordings of the past from extremely rare recordings to modern pieces of unusual repertoire.

4:00 pm Talk Story

This term comes from Hawaii. To begin to translate it would be to do just that — to "talk story." Poet and professor of English Lawson Inada is

your host. Talk Story may introduce a guest artist, a jukebox, or simply the magic of a book.

4:30 pm University Forum

From a wide-ranging world of ideas, opinion and analysis, presenting celebrities, public figures and distinguished scholars who appear on the University of Texas at Austin campus.

5:30 pm Concerts from Radio Moscow

6:00 pm KSOR Information Guide

6:15 pm ABC News

6:19 Siskiyou Music Hall

6-6 PAGANINI: Sonata per la gran
Viola

6-13 CHAVEZ: Soli II

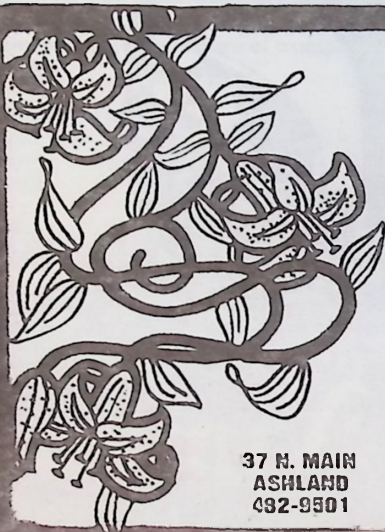
6-20 BUXTEHUDE: In Dulci Jubilio

6-27 FAURE: Pelleus et Melisande

9:15 pm Vintage Radio

A visit to the best and worst of radio from its heyday; 1930s, 40s and 50s.

9:45 pm FM Rock



RARE EARTH

- fashion
- jewelry
- music
- gifts

37 N. MAIN
ASHLAND
432-9501

211 S.W. "G" ST.
GRANTS PASS
479-5932

410 E. MAIN
MEDFORD
772-6504

Thursday

8:00-9:45 am Ante Meridian

9:00 am Calendar of the Arts

9:15 am ABC News

9:45 am Veneration Gap

A magazine of Senior Citizen's news, views and events.

10:00 am-3:00 pm First Concert

6-7 BARTOK: First Quartet, Op. 7

6-14 BABBITT: String Quartet, No. 2

6-21 VAUGHN WILLIAMS: Five Tudor Portraits

6-28 PLEYEL: Sinfonie Concertante in B-flat

12:15 KSOR Midday News, ABC News, In the Public Interest, Air Quality Report, Calendar of the Arts

3:00 pm Baldwin-Wallace Concerts

From the Baldwin-Wallace Conservatory of Music in Berea, Ohio.

4:00 pm Consider the Alternatives
Public Affairs.

4:30 pm Marian McPartland's Piano Jazz
One of America's foremost jazz pianists hosts this new showcase program for NPR.

5:30 Common Ground

A program on the carrying capacity of the Rogue Valley.

5:45 Women Now

Produced in conjunction with Women in Transition on the SOSOC campus.

6:00 pm KSOR Information Service

6:15 pm ABC News

6:19 Siskiyou Music Hall

6-7 WAGNER: Gotterdammerung
Orchestra Highlights

6-14 BRUCKNER: Symphony No. 4 in E-flat (The Romantic)

6-21 SHOSTAKOVICH: Symphony No. 10

6-28 DE FALLA: Three Cornered Hat

7:30 pm BEGINNING JUNE 21

ASHLAND CITY BAND CONCERTS

Live broadcasts from Lithia Park in Ashland.

8:00 pm JUNE 14 ONLY

Chicago Symphony Orchestra

MAWS: Life Studies

PROKOFIEV: Piano Concerto No. 3 in C, Op. 26

R. STRAUSS: An Alpine Symphony, Op. 64

Andre Previn, conductor, Horacio Gutierrez, piano.

8:45 BEGINNING JUNE 21

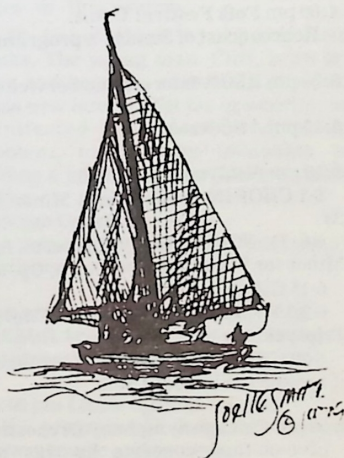
Vintage Radio

9:15 pm Performing Arts Profile

Artists speak with host Adam Farley about themselves and their art.

9:45 FM Rock

2:00 am Sign-off



Friday

8:00-9:45 am Ante Meridian

9:00 am Calendar of the Arts

9:15 am ABC News

9:45 am Left Turns

10:00 am-3:00 pm First Concert

6-1 PURCELL: Suite for String Orchestra

6-8 R. SCHUMANN: Piano Sonata No. 2

6-15 ALBINONI: Concerto in D Minor for Oboes, Strings and Continuo, Op. 9, No. 2

6-22 CARL MARIA VON WEBER: Bassoon Concerto

6-29 BERIO: Allelujah II

12:15 pm KSOR Midday News, ABC News, In the Public Interest, Air Quality Report, Calendar of the Arts

3:00 pm Keyboard Immortals

Recordings of great past pianists, performed on a Boesnedorfer Imperial Concert Grand, with Vorsestzer attachment; Joseph Tushinsky hosts.

4:00 pm Folk Festival U.S.A.

Rebroadcast of Sunday's program

6:00 pm KSOR Information Service

6:15 pm ABC News

6:19 pm Siskiyou Music Hall

6-1 CHOPIN: Ballade in G Minor, Op. 23

6-8 R. SCHUMANN: Concerto in A Minor for Piano and Orchestra, Op. 54

6-15 GRIEG: Peer Gynt

6-22 W. SCHUMANN: New England Triptych

6-29 CHERUBINI: Medea (highlights) direction of Sir Georg Solti.

8:00 pm Chicago Symphony Orchestra

Live-on-tape concerts by this out-

standing orchestra, under the musical direction of Sir Georg Solti

6-1 MENDELSSOHN: Symphony No. 1 in C-minor, Op. 11

HENZE: Symphony No. 5

SCHOENBERG: Erwartung, Op. 17

Christoph von Dohnanyi, conductor; Anja Silja, soprano

6-8 DEBUSSY: La Mer

DEBUSSY: Prelude to The Afternoon of a Faun

BRAHMS: Symphony No. 4 in E-Minor, Op. 98

Sir Georg Solti, conductor. This concert was played and taped in the Maison de Congress in Montroux, France during the Orchestra's 1978 European Tour.

6-15 See June 14 Chicago Symphony program.

6-22 ALL-BRUCKNER Program:

BRUCKNER: Helgoland, for Male Chorus and Orchestra

Symphony "No. 0" in D-Minor

Setting of Psalm 150 for Soprano, Chorus and Orchestra.

Daniel Barenboim, conductor; Ruth Welting, soprano.

6-29 ALL-MOZART Program:

MOZART: Don Giovanni Overture (K. 527)

Piano Concerto No. 25 in C. K. 503

Mass in C Minor, K. 427

8:00 pm JUNE 15 ONLY

Live from the Oregon Shakespearean Festival, a complete performance of Summer season Opening Night presentation of A Midsummer Night's Dream. Pre-curtain features include interviews with leading members of the cast including Joan Stuart-Morris, Stuart Duckworth, Gary Sloan, Dan Kremer and performances by the Festival's Renaissance Musicians. A Midsummer Night's Dream begins at 8:45. KSOR is originating live coverage of this presentation for a network of stations throughout the West.

10:00 pm Jazz Album Preview

Courtesy of Rare Earth Records, Ashland, or Coleman Electronics, Medford

Saturday

8:00-10:00 am Ante Meridian

9:00 am Calendar of the Arts

9:15 am ABC News

10:00 am Dolby Tone (30 seconds)

10:01 am In the Bookstall

Selected readings by Charles Cameron.

10:30 Chamber Music from Radio Netherland

11:00 am Lyric Opera of Chicago

6-2 PENDERECKI: Paradise Lost (In English; World Premier)

Ellen Shade, soprano; William Stone, baritone; Peter van Ginkel, bass-baritone; Paul Esswood, tenor; Bruno Bartoletti, conductor.

Houston Grand Opera

6-9 BELLINI: Norma

Renata Scotto, soprano; Tatiana Troyannis, mezzo-soprano; Ermanno Mauro, tenor; Paul Plishka, bass; Nicola Rescigno, conductor.

6-16 JANACEK: Jenufa (in English)

Patrica Wells, soprano; Richard Cassilly, tenor; Jacque Trussel, tenor; Eunice Alberts, contralto; Pauline Tinsley, soprano; Sir Alexander Gibson, conductor.

6-23 MASSENET: Werther

Neil Schickoff, tenor; Fredricka von Stade, mezzo-soprano; Sheri Gernwald, soprano; David Holloway, baritone; John Pritchard, conductor.

6-30 R. STRAUSS: Der Rosenkavalier

2:00 pm Options

A public affairs-arts magazine from NPR.

3:00 pm Music Hall Debut

An album new to KSOR's library, bi-weekly furnished by Coleman's Electronics, Medford.

4:00 pm Siskiyou Music Hall

6-2 DVORAK: Stabat Mater

6-9 IBERT: Suite Symphonique

6-16 VILLA LOBOS: Fantasia for Soprano Saxophone

6-23 DEBUSSY: Three Nocturnes

6-30 JOPLIN: The Entertainer

7:00 pm Earplay

New hour-long radio dramas produced for Public Radio by Minnesota Public Broadcasting and the University of Wisconsin.

6-2 The Sign of the Scarab by Peter Francis Browne. Comic mystery when Lady Mortimer of Leith is found dead and the only clue is a peculiar looking brooch pinned to her ankle. In their international investigation, the intrepid policemen discover a sinister conspiracy is afoot.

6-9 When the Time Comes by Lee Delvin. Ben is a dying man, in the last round of his bout with terminal cancer.

6-16 You Wouldn't Remember by John Wain. When Jack Beeston dies all his wife can say for him is, "At least he was never out of work!" But she didn't know all there was to know about her husband.

6-23 Ladyhouse Blues by Kevin O'morrison. Word comes of the son's death and this destroys the optimistic hopes of the women.

6-30 Lame Duck by Lynne Reid Banks. The young man, Cliff, is an orphan and becomes extremely attached to his new family. But his insecurity, as manifested in a serious drinking problem, makes him incapable of holding a job, and a very undependable lodger.

8:00 pm Cookie Jar News

A potpourri of absurdity, information and music.

9:00 pm Live from the Vintage Inn

KSOR broadcasts live performances featuring local artists.

10:00 pm Lithia Springs Special

A program of folk and contemporary music and comedy.

12:00 M Weekend Jazz

Programs at a Glance

June 1

	Sunday	Monday	Tuesday	Wednesday
8			Ante	
10		European Review	900 Seconds	Transatlanti
	Words & Music			Fin
12	BBC Science Magazine			
	Folk Festival U.S.A.	KSOR		
2	Studs Terkel			Con
4	Sunday Supplement	Festival of Flanders	Kent in Concert	Collector's
			Special of the Week	Talk S
	Siskiyou Music Hall	Chatterbox	The Kid's Can	University
		Downtown Jazz	Only One Earth	Moscow C
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	Voices in the Wind			
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The Oregon Symphony in Medford: A Perspective

Ron Kramer Interviews Lawrence Smith

Following the April performance in Medford by Portland's Oregon Symphony, KSOR Director Ronald Kramer taped the following interview with the orchestra's conductor of the past six years, Lawrence Smith.

We're talking to Lawrence Smith, musical director and conductor of the Oregon Symphony. Welcome to Medford and southern Oregon. It has been a pleasure having the Oregon Symphony here.

Smith: Well, thanks, Ron. it has been a pleasure for us, too. Hedrick Auditorium may not be the most comfortable place to sit if you're in the audience, but the orchestra enjoyed that hall very much. On the stage, it really doesn't feel like a gymnasium; there's an acoustic warmth to it and a nice kind of sound. The orchestra — they were commenting backstage afterwards — hey, this is really fun. Of course, there was a nice program of Viennese masters, Schubert and Mozart and Beethoven, so all in all we really had a good time.

Kramer: Tours must be somewhat difficult for an orchestra—touring with a group, even with only fifty members of the normally larger Oregon Symphony. the logistics involved are enormous. There must be some strain on the musicians and on you.

Smith: Tremendous strain, actually. The bus ride of six hours from Portland takes its toll. I was amazed, frankly, tonight. The orchestra was in such good shape and spirits. These folks have been playing opera rehearsals, too, and then they pile on a bus and barrel down the freeway, get into town around four, relax a little and have dinner, and they are playing. And they have to pile on the bus again tomorrow and go to Klamath Falls. That's a tough life, and there are many outfits that do this for weeks on end. That's really a grind.

Kramer: Does the tour harm the artistic performance at times or is there a sort of tension about it that one rises above?

Smith: Well, it's hard to say. This tour being short, it won't do any harm. If we were playing the same program for two weeks in a row, every night, it would get to be routine, and that wouldn't be so good. But the fact that we play in different acoustic environments each night. I know that over in Klamath Falls it's at O.I.T., which is again a gymnasium with sort of an acoustically boomy hall, but they've got risers there now. I think there's a shell finally. I'm hoping that Medford, being a progressive-minded city, really should build their own hall now, and go first class, I think.

Kramer: Hear, hear. We're trying. You've been with the symphony since 1973. and I was thinking to myself during this evening's performance that, having heard the symphony many times under your predecessor, the symphony has changed a great deal since 1973. You can qualify that in terms of budget and in terms of attendance, but there's a more subtle kind of change that I noted. The changed quality of sound seems apparent in the music. What do you see as the principal changes in the symphony since you took over?

Smith: Well, that's a complicated question. There have been tremendous changes. I guess when you're in the thick of the battle, you can't see the complete picture. But looking back to 1972 and 1973 and trying to remember what things were like, there are a tremendous amount of new faces in the orchestra, especially in the wind section and violin section. These changes, I hope, have had a positive effect. We certainly have worked hard to produce those changes. There have been some tough times. We've sort of grown up together, the orchestra and I, and I'm very proud of what the orchestra does.

Kramer: As well you should be.

Smith: Just the kind of repertory we can play. Last week we did the *Symphonia Domestica* of Strauss, which is very complicated, huge mechanism of a piece. And the orchestra sailed right through it. I mean they had to practice, but I don't think that in 1973 we could have done that piece. And we did a Mahler Fifth in January. So looking at the artistic growth of the orchestra it's due to a lot of reasons. They're getting paid a little more money now, but still they're paid peanuts, if you ask me. They have to be paid more money I hope management is not listening). We're going through negotiations right now. The season is longer, too. The orchestra plays more services per week. A service is either a rehearsal or a concert. It's now averaging seven per week, and the length of the season is thirty-six weeks, and now it's going to get longer. And this is really for the better. The more the orchestra sits down and plays the better they get, and there's now a consistency to the playing and to the sound that couldn't have taken place in 1972. The orchestra didn't play that often then, but now we have so many "pops" and so many this and so many that, that both Norm Layden and I are killing ourselves trying to keep up with the pace. And there are quite a few guest conductors coming in now, and that's good. The orchestra gets a different viewpoint.

Since I announced that I wasn't going to be with the orchestra after next year we have quite a few guests slated for next year, and it'll be interesting to see what that will do to the sound of the orchestra, too.

I think everything's on the upswing here. The success story has been nice, but I think the best things are ahead for the orchestra. Portland has tremendous civic support now, thanks to the Blazers, thanks to many things in all. When you see professional sports franchises doing well in a city, this speaks well for art and everything else. It's an alive place. Portland's always been that way.

Kramer: He really is someone to be listened to, I think. That piece really built and developed and just captured an audience this evening.

Smith: Absolutely, and with tempi that deliberate to do that. I think that is the hallmark of a great fiddle player. He's only 28. Can you imagine what he's going to be like when he's 38?

Kramer: I was watching the visual interplay, the exchange of looks between you and Sarbu this evening when he was performing so magnificently. Are there ever moments when you have a soloist like that, when you perhaps unwittingly or unconsciously sort of step out of the role of conductor, become a spectator and get caught up in what the soloist is doing?

Smith: Oh, sure. Especially when they're right under your nose like that. Like the cadenza, the first one he did. That's a *tour-de-force* that's very hard to play. But he was playing full out, too. There was a tremendous sound he was giving, and this was very exciting. And of course when pianists come to play, I always have to peer over their shoulder to see what they're doing with the fingerings and everything else. Like last week we had Andre Watts and that was a great, great performance. Of course, I'd like to be a spectator then and sort of get caught up in all of this. That's fun.

Kramer: It's interesting that you mentioned that cadenza because there was such dramatic tension throughout it that when the cadenza ended and the orchestra rejoined there was just a sigh that went up in the hall. I don't know whether you could sense it or hear it, but there was a release on the part of the audience.

Smith: Well, that's one of the great moments. Thanks to Beethoven, you know the trills come down and the orchestra has a pizzicato accompaniment. It's one of the great codas of all time, and if it comes out just right, we're very lucky indeed.

Kramer: Well, it did, and we're very fortunate to have had you and the Oregon Symphony with us this evening. We look forward to your return in the very near future.

Smith: Thank you, Ron. We can hardly wait to get back.

Kramer: Orchestras and conductors tend to be more proficient or more at home with certain composers or certain musical styles. Is there a particular set of composers or is there a particular music period that you think the Oregon Symphony and you yourself are particularly at home with?

Smith: Well, I have tried to have a pretty varied repertory of all styles since I've come. I love the Viennese classical school, and hold Mozart very near to my heart. And of course a Beethoven concerto, you can't find a better piece than that. And that little Schubert overture that's never been done, really, the *Overture in an Italian Style*. This is the toughest repertory I think that the orchestra has to play. That and Bach, and we have done some tough Bach pieces, too. We still have a lot of work to do and I have a lot of work to do on the Romantic repertory. Somehow I find it easier to play the Romantic repertory on the piano than I do to conduct it, so I have to do a lot of that. The orchestra's gotten very proficient at contemporary music. We've done some premieres, some pretty tough pieces by composers such as Warren and Sobotnik, and we're doing *Rite of Spring* for the first time next year. The orchestra now can do that very well.

We did the Bernstein *Kadish* the first time last year with hardly a hitch. It's amazing. So we just have to keep plugging away at all the repertory and get better at it.

Kramer: Are there several conductors that you yourself are particularly in awe of or people who particularly influence you?

Smith: Yes, like Solti. He's the greatest, and I've had a great respect for Meta. There was a conductor that I loved very much, Kemper. Some of the recordings that you hear of the Dresden orchestra, my gosh, it's like a revelation. A beautiful orchestra. I think the one that maybe had the most lasting influence was George Szell because I had the chance to work with him for a while. I also worked with Leinsdorf, and I did not take to him particularly. He didn't take to me either, but I learned something from him. I just felt his music-making was just too much on automatic pilot. I've been criticized for the same thing, so I certainly like to be influenced by somebody who is a little warmer. Those days are long over. I worked for Eric back in the early sixties, so he's changed, I hope, too.

Kramer: I appreciate your comments about Szell particularly, because I think he is one conductor that I was particularly in awe of. There was a portion of the Beethoven tonight when the orchestra was subtly reinforcing in counterpoint the solo work of Mr. Sarbu. It really made me think of something that I heard Szell do at one point, where the orchestra exhibited such fantastic control. There was a diminuendo, a chord was held, and was held so low and so long, with such precision and control that I sort of flashed back to a Szell performance that exhibited the same quality.

Smith: Well, it's nice of you to say those words. I think we all are in awe of the Cleveland Orchestra, and it still sounds marvelous without Szell. It doesn't sound quite the same, and it never will. Szell was such a special person, and I learned so much from him. We can't recreate that world anymore. We just have to listen to those recordings. If you want to hear a recording, there's a Brahms concerto with orchestra. I think that's got to be the greatest orchestral accompaniment I have ever heard in my life. And the fiddle playing's pretty good, too. Although this boy Sarbu is a comer, he'll be with us more often that's for sure. He was an unknown quantity with me until Monday when he flew in from Helsinki to do the rehearsal. That Beethoven concerto was quite unusual by our standards. It's very deliberate, the last movement especially, but he pulled it off.

Photographers Unite!

Northwest Exposure is a new focus

BY JOHN DOWLING

As with so many things, the first step toward any goal is always the most important. "Northwest Exposure," a group of seven photographers dedicated to the spirit of fine art photography have just taken that all important first step. With their incorporation as a non-profit organization, their hopes and dreams of establishing a gallery-resource center, serving the needs of photographers throughout the community, is just that much closer.

Gayle Hites, a member of "Northwest Exposure" says: "We would like the gallery to be involved in the promoting of local photographic shows; also, we would like to hold competitions, and hopefully bring into this area the traveling national and international shows. "There is, she goes on to say, "very little in the way of serious photography being done in the Rogue Valley, or for that matter anywhere in Oregon, with the possible exception of Portland."

"Northwest Exposure" has been active in the area since November, 1978. They have been associated with SOSOC's "Free University" program and have also given critiques for photographers interested in that type of evaluation.

Mary Anne Jones, another member of "Northwest Exposure", points out that among other things, "There are several of us who are interested in the historical aspects of photography, and much of that interest is due to the influence of Peter Britt." For those unaware of Peter Britt, he was one of the early frontier photographers (circa 1900). Britt worked in the Jacksonville area and is considered by many to be one of the finest photographers of that era.

As far as photographic style is concerned, the photographers involved in "Northwest Exposure" characterize themselves as rather eclectic. Although professing no collective style, as individuals each person does possess a love for a particular style. They do share though, as Mary Anne points out, "a communal dedication to the idea that photography is an important medium of expression and a feeling that the medium (of photography) should be respected for the qualities that it possesses."

That need for respect that Mary Anne spoke of is due partly to the fact that over the years, from the time of Alfred Stieglitz to the present, photographers have been striving to create a canon of knowledge (concerning photography) that they could call their own. A way of stating, based on definitions particular to photography, what makes a photograph good. For those unaware of this struggle, it has been somewhat exasperating for the photographer to arrive at any one conclusion concerning the definition of photographic quality. According to Edward Weston, one of the most famous photographers of this century, technical perfection (ie. lighting, composition and print quality) was the hallmark of a good photograph. But today, with the trend of the "snapshot photo", definitions of "good" have been lost in the shuffle of changing ideas. As with any relatively new artistic medium, it appears that it will be some time before these concerns are adequately answered. For the present, Gayle Hites puts it as succinctly as possible: "We do it because it comes from our hearts. We do not need to justify it."

Besides the philosophic questions, "Northwest Exposure" is concerned with educating the public about photography. Doug Hack, also a member of "Northwest Exposure", and a photographer with some nineteen years of experience, speaks about the educational aspects of their endeavor. "The unique benefit that "Northwest Exposure" offers is that we don't have just one instructor, we are all in effect instructors. So a person new to the group, depending on their level of understanding and interest, would be able to fit in anywhere, be it learning about aperture readings or just mounting their own photos."

If there is a motto for "Northwest Exposure" it would probably be, "learning about photography through human interaction." For those of you interested in becoming members, or just simply wanting to have fresh input on your own photographic work, you can reach a member of "Northwest Exposure" by calling 482-5375 or by writing "Northwest Exposure", P.O. Box 1365, Ashland, Oregon. 97520.



— Poems/John Dowling —

Trying to get to a haiku

Skipple lot snoring
beach bark like a sieve
straining moon

distilling the crackle
into a soft haze

sky lips
full blue.

The unconcerned sun
flooding
into the evening sea.

I offered,
the strength of my thighs.

You spread your wings

tentative butterfly
landing on my tongue.

Not wanting
to frighten you, away
I spoke slowly.

To my suprise
you suggested
a livelier conservation.

My laughter heard you.
The moon knows no such fragrance,
a white orchid, my lips.

Eyes

Membrane of contradiction
the color, that blackness
at the center meaning light

that light, so delicate
yet

so strong the fire
burning blue, sea green
surrounding, closing gently
on that dark spot
of midnight, still visible
in noon-light.

Protected
only by the fine
umbrella lash.

Even with your pain
your sorrow
was circumstance a reason?
Can you scar the sky

priceless fabric
more precious

than a basket weaver's dream
a perfect geometry of tight silk
holding only wind
reflecting only light?

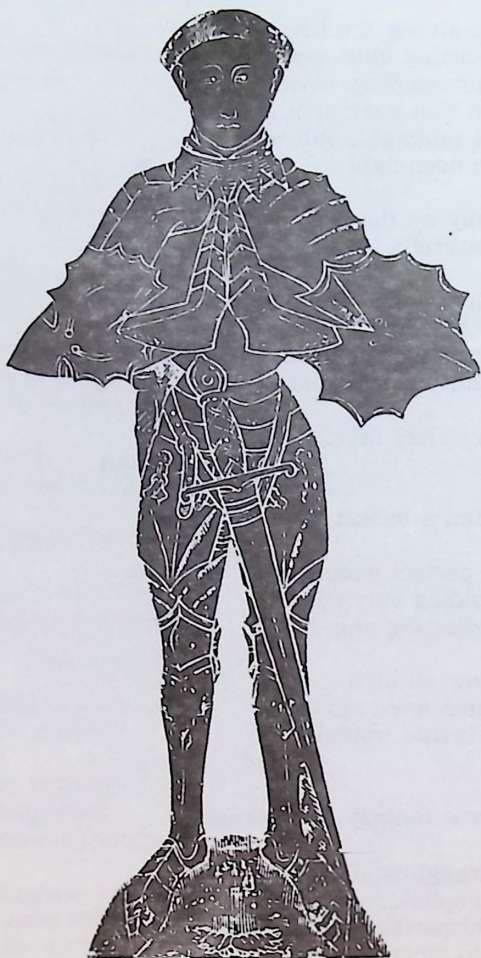
How all of it
must have made you
a brittle wound
mad

for a fantasy of blackness.

Strangling your light
on splintered edges,
whispering your words
into empty corners,
Conclusions falling

looking back at you
as if dead
to your reason
dead to your sight

dead to the warm breath
reviving the frozen sparrow
dead to the light
the colors that salvage pain.



Southern Oregon

Arts Events in June

- 1 The Oregon Shakespearean Festival is underway with nightly performances in rotation. The Elizabethan Stage is offering *A Midsummer Night's Dream* directed by Dennis Bigelow; *As You Like It* directed by Audrey Stanley and *The Tragical History of Dr. Faustus*, directed by Jerry Turner. The Black Swan is offering *Who's Happy Now?* directed by Michael Libert; *The Root of the Mandrake* directed by Judd Parkin and *Indulgences in a Louisville Harem* directed by Michael Kevin. *Macbeth*, directed by Pat Patton; *The Play's the Thing*, directed by Dennis Bigelow; *Born Yesterday*, directed by James Moll; *Miss Julie*, directed by Elizabeth Huddle; and *The Wild Duck*, directed by Jerry Turner are playing in the Angus Bowmer Theatre. For dates and reservations call 482-4331.

Ashland Folk Dancers host dancing every Friday evening at 59 Winburn Way. Beginners sessions start at 7:30

June 1-2: Jazmin's presents Shawn McCoy Quintet at 9:00 pm in Ashland.

June 1-21: Blue Star Creations of Life presents the visionary oil paintings of Robert Herreshoff. 10-7 daily, 10 Guanajuato Way in Ashland.

Piano Recital with Macady & Miller at 8:00 pm, MU 114, Music Recital Hall, SOSC.


June

- June 1-16: Rogue Gallery presents Betty LaDuke prints and paintings from recent travels: Papua, New Guinea, Australia. "Totems and Creation Myths", 8th & Bartlett, Medford.
- 2 Jam Session every Saturday. Bluegrass & old-time at 1:00 pm, Cripple Creek Music Co., 237 E. Pine, Central Point.
- 3 Jazmin's presents a 14 piece Jazz Ensemble from the Universtiy of Oregon. For reservations call 488-0883.
- 6 Jazmin's presents Wits End, a contemporary Jazz duo at 9:00 pm.
- 7 Medford Sr. Citizens Center will host a Senior Prom Dance featuring the Senior Orchestra at 1:30 pm.
- 10 Jazmin's presents Iquiserda in Concert at 7:30 & 10:00 pm For reservations call 488-0883.
- 11 The Jackson County Libraries will hold the Summer Reading Club for pre-schoolers to eighth grades. There will be prizes for reading 10 books and weekly club meetings with various activities. For times call your local library. The Library bookmobile will also begin making daily rounds. For times and stopping places call 482-1151.
- 18 Rogue Gallery presents Norman Campbell Etchings and Leo Vait Sculpture, June 18-July 13.
- 24 Jazmin's presents Mark Murphy, Jazz Singer in Concert. 7:30 & 10:00pm. For reservations call 488-0883.
- 25 June 25-July 14: Blue Star Creations of Life presents the expressive batiks of Doreen E. Walsh. Open 10-7 daily, 10 Guanajuato Way in Ashland.
- 28 Medford Sr. Citizens Center will host a Senior Dance featuring the Old Time Fiddlers Band at 1:30 pm.
- 29 June 29-30 Jazmin's presents Cross Current, a contemporary jazz trio.



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Rogue Valley Galleries and Exhibitions

CASA DEL SOL: 82 N. Main, Ashland. 11 a.m. to 5 p.m. Tuesday-Saturday. Original oils, watercolors, wood sculpture.

CASCADE WILDLIFE GALLERY: In Orchard Lane, 40 N. Main, Ashland. 11 a.m. to 6 p.m. Monday-Saturday. Original oils, water colors, wood sculpture.

GALLERY ONE: 232 S.W. Sixth St., Grants Pass, (above Kauffman's Men's Store). Noon to 5 p.m. Tuesday thru Saturday. Fabric art, oils, watercolors, ceramics.

GRAPEVINE GALLERY - WITTEVEEN STUDIO: 305 N. Oregon St., Jacksonville. Noon to 5 p.m. Tuesday-Saturday. Original oils.

HIGHER GROUND STUDIO: 175 W. California St., Jacksonville. 11 a.m. to 5 p.m. daily, noon to 4 p.m. Sunday.

LAMPLIGHT GALLERY: 165 E. California St., Jacksonville. Hours of convenience. Original oils, charcoals.

MAINSTREET DESIGN: 411 E. Main St., Medford. 12:30 to 5:30 p.m. Wednesday to Saturday. Collages, targets, air-brush works.

SOUTHERN OREGON POTTERY & SUPPLY: 1300½ E. Barnett Rd., Medford. 10 a.m. to 5 p.m. Tuesday-Saturday. Original pottery.

PAULSEN HOUSE: 1 W. 6th St., Medford. 9:30 to 5:30 p.m. Monday-Saturday. Original oils, watercolors.

PIJON SOUTH: 225 W. Main St., Medford. 11:30 a.m. to 5:30 p.m. Tuesday-Saturday. Fine graphics.

ROGUE'S BOUNTY: 21377 Oregon 62, Shady Cove. 9 a.m. to 5:30 p.m. daily. Original oils, weaving, pottery.

ROGUE GALLERY: 40 S. Bartlett, Medford. 10 a.m. to 5 p.m. Monday-Saturday. Original oils, watercolors, prints and ceramics.

SOUTHERN OREGON STATE COLLEGE: Ashland. Art exhibit on the 3rd floor of the Stevenson Union Building. Rotating exhibit.

SOUTHERN OREGON SOCIETY OF ARTISTS: Paintings selected by critiques conducted by featured artists are placed in the Society's rotating galleries; Crater National Bank, Medford; Stanleys Resturant; The Oregon Bank, Medford Shopping Center.

VILLAGE GALLERY: 130 W. California St., Jacksonville. 10:30 a.m. to 4 p.m. Tuesday-Saturday, noon to 4 p.m. Sunday. Metal sculpture, original oils, pottery and acrylics.

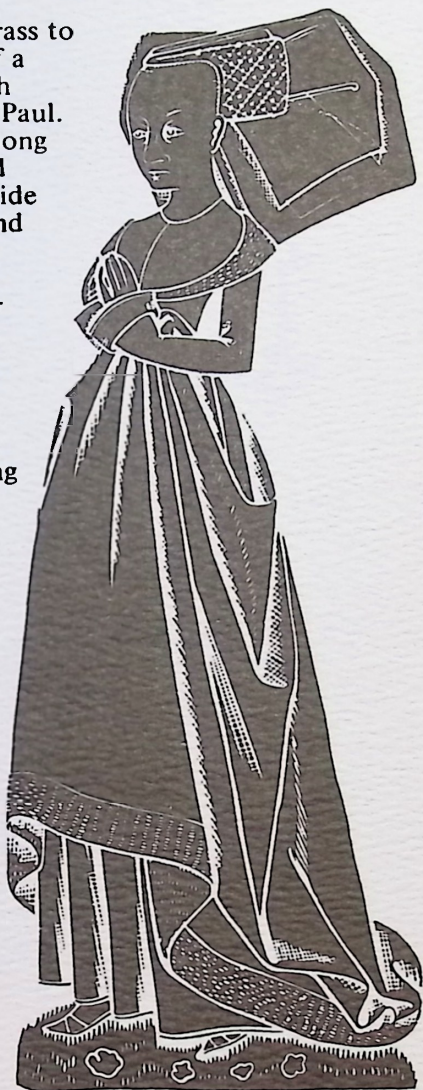
MARGARET DAYRELL

1491

Lillingstone Dayrell, Buckinghamshire.

The finely engraved brass to Margaret is one half of a family memorial which includes her husband, Paul. Margaret is wearing a long flowing gown trimmed with fur around the wide turned down collar, and around the hem. With narrow sleeves with fluted cuffs that cover half her hands, this dress could have been made of wool or velvet. By the late Middle Ages the Italians were producing magnificent velvets much favoured by wealthy landowners and English aristocracy.

The head-dress is typical of the period. The hair is taken back from the forehead into nets, upon which rests a large framework of wire, covered by a gauze veil. No doubt it looked attractive, but looks clumsy when drawn on brass. The head was shown in three-quarter pose especially to display the head-dress.



KSOR

SOUTHERN OREGON STATE COLLEGE, ASHLAND, OREGON 97520

